

The Lyre.

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[VOL. 1.]

Musical Information.

MUSICAL SOCIETIES.

One object of the Lyre is, to make mention of all respectable musical societies in the Union ; and communications of this description are respectfully solicited.

The first in this city for talent and good effect in classical sacred music, is undoubtedly the *New-York Choral Society*, whose admirable performances in St. George's and St. Paul's Churches have lately given so much satisfaction and delight to all who witnessed them.

The New-York Choral Society owes its existence to a few enterprising individuals, who saw that a society of this description was very much wanted, and would prove eminently useful. They met for the first time in the old Episcopal Charity School Room, about the middle of December, 1823. After a few meetings, they resolved upon forming themselves into a society, which they accordingly did on the 20th day of January last. The following officers were elected to serve until October next, when a new election will take place.

Officers of the New-York Choral Society.

REV. JAMES MILNOR, D. D. *President.*

REV. HENRY J. FELTUS, D. D. *1st. Vice President.*

REV. GARDNER SPRING, D. D. *2d Do.*

REV. J. M. MATHEWS, D. D. *3d Do.*

JAMES H. SWINDELLS, *Conductor.*

DANIEL AYRES, *Treasurer.*

THOMAS BIRCH, *Secretary.*

J. CHESTERMAN,
SAMUEL DYER,
BELA TIFFANY,

ISAAC P. COLE,
H. A. SIMONS, } *Members
of the
Committee.*

The constitution of the society was adopted at the same time by unanimous consent, and embraces, in seventeen articles, as much as is requisite for its general government. The male performing members pay into the funds of the society one dollar per quarter. Non-performing members (or subscribers) pay annually ten dollars. Every member is entitled to one member's ticket, and two other tickets of admission to the four Grand annual Performances. The society meets once in each week, at the Lecture Room of St. George's Church, which has been fitted up for the purpose. No tickets of admission to any of the grand performances can be sold for less than one dollar. The society has in view, besides its principal object, the aiding of the cause of benevolence in this city, and consequently holds itself in readiness to assist with its talents (gratuitously or otherwise) any charitable institution in the city. On these occasions, however, non-performing members are not entitled to gratuitous admission. These are the leading features of the constitution as regards the community at large : a number of bye-laws have also been made, which are only applicable to the internal government of the society.

Nearly one hundred members are already admitted, a considerable majority of whom are very efficient in their several departments. Their first performance took place in St. George's Church, on Tuesday, April 20th, which gave great satisfaction to all present. On the 25th of May their second performance took place, in St. Paul's Church, which was respectably attended, and the propriety of a repetition was suggested, which took place in the same church on the 28th of May. Unfortunately the weather was unfavourable, else no doubt a very numerous and respectable audience would have availed themselves of the opportunity of hearing the sublime and classical music which was offered for their entertainment.

Non-performing members are admitted to the semi-monthly meetings (and other persons on the payment of 50 cents each) which take place on the 1st and 3d Wednesdays in each month.

At a time when music is becoming more and more fashionable and sought after, it is an important point to lay down proper rules for the better cultivation of the science. Among these the art of properly fingering the Piano-forte is not of minor consequence. I consider myself fortunate in obtaining the system which here follows. It is by Nicolo Pasquali, published a great many years ago in London. EDITOR.

THE ART OF FINGERING, BY N. PASQUALI.

Proposals for Children, whose fingers cannot yet reach an octave on common Piano-fortes.

As the habits we contract in our earliest years are hard to be overcome, even when mature judgment makes its most vigorous effort against them, it is here proposed, that children should first be taught on spinnets made on purpose, with narrower keys than usual; those of the first size to be so built, that the sounding an octave shall require no wider stretch than the sounding a sixth does on an ordinary piano-forte, and the second size no wider than the usual seventh. So that the first size might serve children till the age of seven or eight, and the second size until the age of twelve or thirteen; then they may be brought to play on the common piano-forte.

Thus they will be taught good fingering at first, and acquire a good habit from their earliest lessons. Otherwise they must learn their lessons with wrong fingers in their infancy and then learn them over again with proper fingers in their riper years; which, perhaps, may not be so easily done, as it is more than probable that a tincture of bad fingering will stick to them as long as they live. This last assertion I can aver by the experience I have had of some of my own scholars.

If it be objected that the transition from narrow to wider keys might give a child the bad custom of touching sometimes two keys with one finger, or of mistaking the keys; I answer, that a few weeks diligent practice will prevent those evils; witness the manner that we use in teaching children to play on the violin, (which is a more difficult instrument than the piano-forte in point of fingering;) for, first, they are taught to play on a very little instrument, then, as they grow, a larger one is made use of, till the length of their fingers enables them to manage a violin of common size.

GENERAL DIRECTIONS FOR BEGINNERS.

1. The elbows of the performer should be on a line parallel with the keys of the instrument, or thereabout.
2. The upper part of the wrist should be in a line pretty nearly parallel with the highest knuckle of the middle finger.
3. The points of all the fingers and thumbs should always be held over the keys whether they play or rest, which will occasion the three longest fingers to be so blended that the performer cannot see the nails of them: this is the *true position* of the fingers.
4. The nails should always be kept so short as not to touch the keys.
5. Two or more notes following one another should never be played by one and the same finger, unless there is a pause or rest between them; or unless such notes happen to be upon the same key; as two A's, two B's, &c.
6. No lesson should be played quicker than the eyes can follow the notes; which in general is never so quick as the fingers would be to play it.

7. In practising a new lesson, no finger, whenever set down upon the key, should be moved or lifted up, until another is chosen and ready to be set down upon the next key.

Of fixing the fingers.

The fingers can be fixed in such tunes or parts of tunes, as consist only of five consecutive or following notes; allotting to each note its respective finger. For example: If the treble of a tune contains no more than the five notes following, viz. C, D, E, F, and G, by applying the thumb to C, the first finger to D, the second to E, the third to F, and the fourth to G; the whole tune may then be performed with the fingers fixed in one position, without shifting the hand higher or lower; taking care to put down always the same finger for the same note.

The fingers of the left hand are also to be managed in the same way, only with this difference; that whereas the fixing of the right hand fingers is considered as *rising* from the thumb *upward* to the fourth finger, those of the left hand are considered as *falling* from the thumb *downward* to the fourth finger. Therefore, throughout this treatise, whatever rule is given for the right hand, must be inverted when applied to the left.

N. B. The graces, viz. beats, shakes, turns, turned shakes, appoggiaturas, and bearings, must be played with such fingers as occasionally fall upon their respective keys, without altering the fixed position of the hand for them: and this must be carefully observed until the practitioner is master of choosing proper fingers for himself; for then he will be at liberty to deviate from this rule, as his genius directs him, which will best appear in the article of graces mentioned hereafter.

As it is rare to find tunes that consist of no more than five notes, we must, in such tunes as have a greater number of them, carefully single out those passages, or pieces of the tune, where five notes only are made use of, in order to fix the fingers to them properly. And this will be done by observing which of any parcel of notes is the highest, and which the lowest, and shift the hand higher or lower, according as every compass of five notes is placed on the instrument. Sometimes there must be a new position of the hand for two or three notes only.

(to be continued.)

CHARLESTON ORGAN.

A fine Organ was lately shipped from the manufactory of Messrs. Hall & Erben, of this city, for the Presbyterian Church in Charleston, S. C. We had not the pleasure of hearing this instrument in its complete state; but can aver that several of the stops are very fine; and have no doubt, from the numerous specimens of Mr. H.'s work in this city, that it is a superior instrument.

The height of the organ is 15 feet; width, 9 feet 6 inches; depth, 5 feet. From f in alt. to gg.

GREAT ORGAN.

Open Diapason,
Principal,
Fifteenth,
Mixture, three ranks.

Stop'd Diapason,
Twelfth,
Tierce.

SWELL ORGAN.

Dulceano,
Flute,

Stop'd Diapason,
Hautboy.

CHOIR ORGAN BASS.

Stop'd Diapason,
One octave of pedals communicating with the keys of the great organ.

BALTIMORE CATHEDRAL ORGAN.

This Organ is the largest in the United States, and in point of tone is very excellent, certainly doing great credit to the builder, Mr. Thomas Hall, of this city.

The following are the dimensions and list of stops of this stupendous instrument.

Height of the organ, 33 feet; width, 20 feet; depth, 13 feet; from f in alt. to gg.

GREAT ORGAN.

Double Open Diapason,
Open Diapason,
Stop'd Diapason,
German Flute,
Night Horn,
Principal,
Twelfth,

Fifteenth,
Tierce,
Sesquialtra, 4 ranks,
Mixture, 3 ranks,
Cornet, 5 ranks,
Trumpet,
Clarion, or Octave Trumpet.

CHOIR ORGAN.

Open Diapason,
Dulceano,
Viol di Gamba,
Stop'd Diapason,

Principal,
Flute,
Fifteenth,
Vox Humana:

SWELL ORGAN.

Double Stop'd Diapason,
Open Diapason,
Stop'd Diapason,
Dulceano,
Principal,

Fifteenth,
Cornet, 4 ranks,
Trumpet,
Hautboy,
Trimland.

PEDALS, 2 OCTAVES FROM CC.

Sub-bass, largest pipe 32 feet.
Double stop'd Diapason, 16 ft.

Double Open Diapason, largest pipe 16 ft.
Open Diapason, 8 ft.

The largest pipe is 32 feet long, the organ contains 36 stops, and 2213 pipes. The situation in which the instrument is placed is rather unfavourable to its general effect, but we are confident that in a proper situation, the effect of such a combination of stops must be truly grand.

We solicit respectfully from every part of the United States, particular descriptions of different organs.

EDITOR.

MUSICAL ACADEMIES.

"Although more money is expended upon music in England than in any other country in Europe, we have no national establishment for the study of the art. Italy and Germany have long had their academies, from which we are under the necessity of importing the talent which distinguishes our musical representations.

"France, though a nation of less musical pretension than ourselves, has, in the midst of her revolutions, established her *Conservatoire*, a sort of musical university, where every branch of the art has its separate school and professor, and in which all the science of the present day is displayed.

"Were the *sinecure* funds and *nominal* professors, attached to Gresham College, and to both the Universities, employed agreeably to their original destination, an academy of music might be established in this country, superior to any similar institution in Europe. A music hall of sufficient magnitude should be erected, in which the students would be called upon to exhibit, monthly, before the public. To this should be attached a library, where every author in the art should be required to deposit the copy right of his works; and thus would be preserved from perishing, those early writers, many of whom must otherwise soon be lost.

"Such an institution, attached to the sister art in Somerset House, and directed by the well known taste and judgment of the Regent, would be an ornament to his reign, and an honour to the country."

GARDNER.

I have long been of the opinion, that an institution of the nature above alluded to, if properly conducted, would not only be of infinite service, but meet with adequate support in this country.

It may perhaps be objected to by many, on account of the great expense attending it. To which I answer, although the expense would be great at first, yet I am persuaded that it would yield good profits to stockholders even then. Let a sum of from

twenty to twenty-five thousand dollars be subscribed; devote this to the erection of a suitable building, in some central part of the city, and let the building be so constructed, that the basement floor can be used as stores or offices, which of themselves, would bring more than interest of money laid out. On the second floor, let there be one large room, size of the whole building, for the purposes of public concerts, meetings, exhibitions, &c. This floor may be so contrived as to allow four other distinct rooms of good size, without taking any thing from the large one. On the third floor let there be a number of separate rooms to enable students to pursue their different studies in apartments for the purpose. It would be amply sufficient, to engage at the commencement, only ONE professor, whose natural and acquired talents are equal to the task.* Let each student pay *at least* one hundred dollars per annum, and fifty dollars entrance. It does appear to me, that in a few years, not less than FIFTY students would be always in regular training, affording sufficient employ for four professors; and the natural consequence, that our children, &c. would have from it the benefit of a regular systematic musical education.

It may perhaps be well likewise to observe, that, as the large room would be fitted up as a concert room, and only used in the day time, considerable revenue might arise from letting it out for other purposes.

EDITOR.

CHANTING SIMPLIFIED.

By an advertisement on the cover, we observe a work entitled "Chanting Simplified:" &c. intended, as its name imports, to simplify the practice of chanting in the Episcopal Church in this country. The object in view, is, to reduce the principles of accentuation, to be so simple, that a person entirely unacquainted with musical notes, can easily comprehend them. How far the work will answer the purpose intended, time must decide. Suffice it to say, it has the most decided approbation of the Rev. Dr. Wainwright, Rev. Dr. Milnor, Rev. M. Eastburn, Mr. P. K. Moran, &c. The following is the preface to the work, which we think sufficiently explains it.

PREFACE.

The design of this small work is to extend the knowledge and practice of chanting among the members of the Protestant Episcopal Church. In our various congregations, we find a large proportion of persons who have a natural ear for music, but who have no acquaintance with musical notes. They can soon learn by rote the tunes which are sung by the choir, and in the case of psalm tunes, when once acquired, they can readily apply to them the words of the metrical version. But although a chant is much more simple than a psalm tune, yet as it is sung to prosaic verses of unequal length, the proper adaption of the words involves considerable difficulty. The following work is intended to remove this difficulty, and to point out by marks which can be understood by a person unacquainted with music, how the parts of the Liturgy which are appointed to "be said or sung" are to be adapted to a chanting tune.

The chants in common use in our churches are of two different kinds, single and double.† A single chant consists of two strains, and the tune is finished to one verse. A double chant has four strains and takes up two verses. An explanation of the manner in which a verse is to be sung to a single chant will be all that is necessary, as the second strain of a double chant requires precisely the same division of words as the first. Each verse is divided into words by a colon stop: which parts answer to the two strains of the chant. The first strain has‡ four different notes or sounds; and to the

* As the institution increases, let other professors be elected, until the requisite number is had. Let the course of study be such as is usual in the most celebrated European institutions of a similar nature; and to obtain this information, it would be well for the *first* professor personally to visit these institutions.

† The Gloria in Excelsis is usually sung to a triple chant, or chant of six strains.

‡ To the musical reader, it may be necessary to observe, that in the second bar in the first strain of a chant, and in the second and third bars of the second strain, there is sometimes an equivalent for the two minims in crotchets and quavers, and the syllables must be applied by a slur if there be but one, or by expressing each, if there be a sufficient number for the notes. This we did not mention in the text, as the ear will be a sufficient guide.

first note are to be chanted all the words till you come to the first mark, viz. [. Between this first mark and the second, viz. —, there is usually a single word or syllable, sometimes there are more; as many however as there are, they must be chanted to the second note of the tune. To the third note must be chanted, the syllable or syllables, or word or words, between this mark — and the second large mark thus, | All that follows to the colon stop must be sung to the fourth or last note of the first strain. The second strain has six notes; to the first of which are to be chanted all the words between the colon stop and the first stop thus [. After this the remaining words are to be applied to the remaining five notes as above,—observing always that the word or words, or syllable or syllables between any two marks, belong to a single note in the tune. These few observations are sufficient to explain how this work is to be used. And although what we have said may at first be difficult to be comprehended by a person who does not understand musical characters, yet if those who can learn a tune by rote, will follow a chant a few times by this book, the difficulty will be removed, and they will find themselves much assisted in chanting the Hymns of the Liturgy.

In addition to what has been said, it may be well to observe, that as chanting is another name for reading to a tune, the performer should endeavour to acquire a distinct and forcible utterance of his words. Indeed it is this which principally requires his attention; for the chants are generally in such a simple style of music, that the tune is easily learned by the singer. But the power of delivering the words with proper accent, emphasis, and intonation, is not so easily acquired. Those who would chant well must possess themselves fully of the meaning of the words they utter, and deliver them with a strict regard to all the requisites of good reading. They should be careful to mark the proper accent of each word, and the emphatical part of each sentence. They should avoid, on the one hand, hurrying over the recitative or spoken part of the chant, and on the other hand, drawing out the cadence or singing part. In short, this style of singing should approach as nearly as possible to good reading. After every explanation, however, and every written facility afforded, it must be acknowledged that the art of chanting is not easy to acquire, except by the assistance of a competent teacher. But when well performed, it is the most devotional of all kinds of music, and of course the best adapted to the services of the church of God.

MUSICAL LECTURES.

The editor has had it long in contemplation to write, (for delivery,) a course of six or twelve lectures on the theory and practice of music; but has hitherto been debarred from the attempt by various causes; chiefly on account of the very little encouragement given to the science in the southern section of this country. The project, however, will now be carried into effect, and published in small portions, in the *Lyre*. It will commence with about the 7th number, and probably occupy parts of 12 numbers. It is intended to commence from the very first practical principles of music, gradually developing all the principles of the art: afterwards treating it as a science, going through all the various ramifications of concordant and discordant harmony.

CURIOUS ACCOUNT OF MUSIC IN TURKEY.

Music was first introduced into Turkey in the year 1047 of Hegira, which was 174 years ago, under the reign of Amurath, by one Schahculi, who carried it to Constantinople, and it was brought to perfection under Mahommed the 4th, as well the instrumental as the vocal parts. The Turks are indebted to prince Cantimir for the notes which some of their music is composed of. Before him they made use of letters and figures as the Greeks and Latins used, but this use of notes did not long continue in the empire. The Ottomans returned soon to their ancient method of composing and executing from memory which was not the way to have among them a method sure, exact, and uniform, to support this art. They are, however, more rich in the melody of their semitones than we are, of which they have twenty-four in number. Music is reckoned essential in their education, but it is that of the modern Persians which they adopt. They make

use of nineteen different instruments of music; one of the most agreeable they call the tambour. It is strung with eight cords, seven steel and one brass; with a long handle, on which is a division for fingering the notes, and with this instrument they can play any overture. The author has added two tables, in which he has transposed the Turkish music to European notes. This work, although it may not serve to enrich the music of other nations, will undoubtedly contribute to make known that of the Greeks and Latins, the antiquity of which hitherto has been but little understood.

MUSICAL CALCULATION.

The following *balance of musical merit*, is taken from an *Edinburgh magazine* of 1777, and discovers much ingenuity. It contains the names of only the principal musicians in repute at that time; consequently the names of *Mozart, Haydn, Beethoven, &c.* are not included. It is intended to extend, in a future number, the calculation, including all the eminent professors who have flourished since that time.

20 is supposed for the point of ideal perfection, 19 the utmost pitch of human attainment, and 18 the greatest height to which it has yet been carried, in all the columns except the second, in which 4 is made the maximum, supposing *original* to excel *imitated melody*, in proportion as 5 to 1.

Calculations of this kind not only possess considerable ingenuity, but doubtless tend to assist us in forming a right judgment of the talents of respectable theoretical and practical musicians. It is true, that prejudice or individual attachment may sometimes cause an erroneous estimate to be given of their abilities; but this may in general, be obviated by a multiplicity of calculations from various sources, from which the truth may be deduced. Therefore communications of this description will always be acceptable.

	Original Melody.	Imitated Melody.	Expression.	Knowledge.	Correctness.	Performance.	Quantity published. or known.
	20	4	20	20	20	20	20
Abel.	6	3	12	10	8	18	3
Arrie.	17	2	12	15	14		9
Avison.	10	2	10	8	6		4
Bach, John.	6	3	13	10	6	13	9
Blow.	4	2	4	12	10		4
Boyce.	14	1	10	17	17		9
Corelli.	18		8	17	18	14	4
Croft.	9	1	8	10	12		6
Dibdin.	6	3	10	8	6		6
Fischer.	6	3	11	8	6	18	1
Garth.	10	2	6	9	6		3
Geminiani.	17	2	12	17	13	15	4
Giardini.	13	3	14	1	1	18	4
Greene.	10	2	7	12	13		7
Handel.	18	2	12	18	16	18	18
Howard.	3	2	4	12	15		4
Jackson.	17		18	17	18		5
Marcello.	12	2	9	6	4		9
Paradies.	11	2	10	12	12	15	1
Piccini.	6	3	10	12	14		9
Purcel.	16	1	12	15	15		9
Sacchini.	9	3	10	12	12		8
Scarlatti.							
Domenico.	14	2	9	12	10	16	1
Schobert.	12	3	14	3	4	18	3

CRITIQUE.

A friend has politely handed the following critique upon the late performances of the *New-York Choral Society*, which is given *verbatim*, and will no doubt, be satisfactory to our readers.

NEW-YORK CHORAL SOCIETY.

A new musical association, thus denominated, has been recently formed in this city, for the purpose of practising oratorio music of the highest order, and of bringing before the public, the choicest selections of the great masters, with the original accompaniments, as taken from the works of Handel, Haydn, Mozart, Beethoven, Jomelli, Pergolesi, &c.—This society originated in the efforts of a few individuals, who possessed some knowledge and experience in matters of this kind, and were solicitous that something should be done, to induce such amateurs and musicians, as were capable, and so disposed, to unite in the practice of this description of music, and to rescue from entire neglect, the noble works of the great masters referred to. Since the declension of the Handel and Haydn Society in this city, no association of the kind has arisen, which has attempted to perform music of this sublime character; and numerous were the fears of those who were friendly to the design, that a task had been undertaken by the society, to which it was not equal, and which it was apprehended, might end in their disgrace and dispersion. But we will not attempt to conceal the satisfaction it has afforded us, that the late performances of the society, have furnished convincing proof, that the solicitude of its friends and the discouraging predictions of its opponents were alike groundless, and that this association possesses the talent, energy and perseverance, requisite for carrying into effect all that was originally designed, and which could be desired by those who are disposed to patronize an effort of this description.

The past winter has been more than usually prolific in the production of sacred concerts of a certain class, and which are, without doubt, calculated to prove useful for practice to those commonly found engaged in the performance of them, and of a grade sufficiently scientific and elevated, for the majority of such persons as generally compose the audience attending these exhibitions. But the number of vocalists and performers, who are capable of executing the sublime works of the first masters, as well as of those persons possessed of taste and judgment to appreciate these compositions when correctly performed, is comparatively small in this city; and it must therefore be a source of satisfaction to the discerning few, to witness this attempt to concentrate as far as practicable, the talent contained in this metropolis, and that the progress made by this infant institution thus far, has been so considerable, and such as to induce many who were, previously to these performances, fearful and incredulous, to become its patrons, and zealously to advocate its continuance and support.

We proceed to offer a few remarks on the two performances which have just been given, and commence with the first, which took place in St. George's Church, Beekman street, on the evening of Tuesday, April 20th.

We were particularly gratified to observe the performers in their seats, and the instruments tuned in anticipation of the time for the commencement of the oratorio, so that the first overture was begun at the very instant it had been announced; we notice this circumstance more especially, because, unfortunately it has so generally happened, that in performances of this description in this city, the audience have been kept waiting a considerable time after the specified hour, which every one knows, is so painfully tedious and disagreeable.

This performance commenced with a favorite overture by Jomelli, the well known and celebrated Neapolitan composer of the last century. It was executed in very good style, and afforded evident pleasure to the audience. The orchestra experienced some inconvenience from the unavoidable distance they were placed from each other, in consequence of the form of the church and organ gallery. This disadvantage of position was obvious to all, throughout the evening, and it adds to the merit of the society, that under such circumstances they could perform so well.

The well known and admired Recit. and Air: "Comfort ye my people," from Handel's Messiah, were sung with great taste and expression by Mr. J. Petrie, a professional musician and singer, recently arrived in this city, and whom we shall have occasion to notice again, in the course of this critique. Many persons were reminded of the celebrated singer Braham, in several passages of this solo, and it was received with much satisfaction and delight by the auditory. A motetto by Mozart followed next, and was given in excellent style, with admirable point and spirit, and in exact time.—This composition was never before performed in this country—it is difficult to execute correctly, and pos-

esses surprising sublimity and grandeur—the effect in the forte parts was almost overwhelming to a great number of the auditors, and will not soon be forgotten,

The pleasing, Air “But thou didst not leave” from the Messiah, was sung with much simplicity and effect by Miss Coates, a young lady about 12 years of age, who bids fair to become an eminent vocalist, should the requisite care and attention be bestowed on her: the compass of her voice is considerable and her intonation good: it is very unusual to hear so young a singer perform so well in public. This Air was followed by the fine chorus, “Lift up your heads,” which went off, with the requisite force and effect. The admired Duetto, “Hear my prayer,” by Kent, was the next in order, which was sung in their usual style of excellence by Mrs. Fagan and Mr. S. Earle; this lady and gentleman have so often interested and delighted a New-York audience, that it seems superfluous to add any remarks respecting them. We proceed therefore to notice the pleasing and popular Air, “Oh! had I Jubal’s Lyre,” as sung by Mrs. Singleton—this lady possesses vocal powers of no ordinary grade, and has improved very considerably since her first coming forward as a solo singer in sacred concerts. Her voice is clear and of considerable compass and power; her intonation correct, and her articulation distinct—the divisions in this song were accurately performed, and it was very favourably received. The first part of the performance closed with the sublime and majestic chorus from the Oratorio of the Mount of Olives, by Beethoven, which was another of the full pieces, that has never before been presented to the public in this city. The connoisseurs and critics, those present who *had* confidence in the ability of the society, and those who had not—were all waiting with considerable solicitude, to hear this splendid effort of genius, and which may be justly ranked among the first compositions of the present day.—We believe we may assert with confidence, that the expectations of all were fully realized; and with regard to many of the audience, far exceeded—the effect was indeed grand, and was heightened by the trumpet of Mr. J. Petrie, and the excellent drums owned by the Handel and Haydn Society, and which were politely loaned for the occasion.—Our limits forbid our enlarging on this admirable chorus, and we come now to the second part, which was introduced by the admired and brilliant overture from the Occasional Oratorio by Handel.—This was executed by the orchestra, aided by the powerful organ, belonging to the church, with much spirit and effect—some trivial breaches of time were observable, which are to be attributed to the unfavourable position of the performers, as before referred to; and also, to the inconvenience of not coming together for rehearsal in the church as often as was desirable. To this overture followed a Recitative and Air by Handel, never before sung here, and which, though difficult, were well sustained by Mrs. Singleton, and evinced her talents as a correct timist, and as having a proper conception of the subject. The powerful and sublime chorus, “To Thee, Cherubim,” by Handel, was well performed, and although often previously heard by the audience, appeared to possess the interest of a new chorus. Next followed the solo and chorus, from the same work of the above celebrated author: “Thou art the King of Glory, O Christ.” The former was executed by a gentleman, who has become a very favorite bass singer, and who is distinguished by the clearness of his tones, and the energy and point of his style. He is, we understand, one of the principal choristers in Trinity Church, and his performances have, on various occasions, elicited the applause of the best judges. We have here also to notice the superior and very effective style in which the trumpet was played by Mr. J. Petrie; this gentleman not only proved himself to be a master of his instrument, but also exhibited his judgment and skill as a musician, in a very favourable and imposing manner. His execution on this brilliant and powerful instrument, was felt and acknowledged by all, and added, in an eminent degree to the interest and pleasure given by this performance. Mrs. Fagan’s fine voice was heard to much advantage in the Air, “Let the bright Seraphim,” accompanied also on the trumpet by Mr. Petrie; and this first exhibition of the Choral Society ended with the animated and favorite chorus from Judas Maccabeus, “Sing unto God, and high affections raise,” which, by a judicious decision of the conductor was repeated, and produced a most pleasing and enlivening effect. Indeed, it has very seldom been seen, that an audience at the close of a performance, have been found in such fixed attention, and so little disposed to withdraw, as on this occasion. To the celebrated organist, Mr. Moran, the conductors, Mr. J. H. Swindells, and Mr. Dyer who

officiated as vocal leaders in the chorusses, much credit is due for the very able and handsome manner in which they sustained the several duties assumed by them, and to the orchestra and choir at large, for the order and decorum which prevailed throughout the whole evening. It may be satisfactory to some who may be disposed to notice this communication, to know that the choir consisted of about fifty singers; the orchestra, of twenty-five musicians: and that combined, they were considered amply sufficient for the building, which is of a respectable size. It is a subject of regret that so few comparatively were disposed to attend this oratorio; but, under all the circumstances, this was perhaps to be expected, in a first attempt of a society so recently instituted. We propose, at some future time, to notice the last performance of this society, which has since taken place in St. Paul's Church, and which we conceive to have increased their already well earned reputation.

PHILOMUSICÆ.

It is said that Madame Catalani received 5000 dollars for a single concert, at St. Petersburg; and that though the tickets were 23 roubles, about 5 dollars each, the crowd was so great that numbers were obliged to retire without admittance.

Ladies' Department.

SCHEME FOR GETTING A HUSBAND.

As the whole happiness of the marriage state depends on our first choice, the utmost caution should be taken by the fair, to know well the person to whom they give themselves away: nor would it be improper to deviate from the common maxim of the sex, and rather take the man who loves them, than him whom they love. They may retain their power over the first—the latter will keep up their power over them.

As one woman governs a great many men before marriage, she might easily govern one after it. The authority of the mistress should not be sunk in the fondness of the wife. She should have pride and good nature by turns as she found it would be most convenient: for by indulging a man in a few humours, it is ten to one but he will indulge her in all.

When, after marriage, any particular foible in a man is discovered, it should as much as possible be construed to your advantage. Is he covetous?—he will make you rich. Is he precise?—he'll not be passionate. Is he passionate?—he'll make you patient. Is he foppish?—he'll be always neat. Think him at least still agreeable, as the only way he should still think you so.

To preserve dominion, there should be preserved good humour: and to please a husband, you must continue that which pleased a lover. To expose the ill qualities of the mind, or neglect the care of their appearance to their husbands, is a great oversight in the ladies. Instead of appearing always to the best advantage, if they appear to the worst, I cannot wonder if they lose their power over their husbands.

There are some women who might govern their husbands, were they not always telling them that they are capable of governing them, and hinting *they* are fools, be crying up their own prudence and conduct; they would have more power, did they not show they were aiming at it. Others, to enjoy a power they think they deserve, boast of their excellencies, until they have none. The sway they might easily have over their husbands, is soon lost, in eternally boasting their wit, their fortune, their family, and that certain something which people call *virtue*.

I cannot agree, that it is necessary for the better preservation of domestic dominion, for the women to be tyrants. Let them rule mildly; and however despotic they may be in private; in public it will be sufficient, if they just let the company see, the *gray mare is the better horse*. A husband should still retain the external appearance of a man, and be indulged so far as to spend a half hour once or twice in his life, in company, even in the absence of his spouse, provided he gives a good account of himself when he returns.

If you wish your husband to obey you, now and then obey him. The true reason so many husbands are ungovernable is because their wives are a little too domineering.—Obey your husband now and then, and he'll obey you for ever. If you want your husband to love, you must not dispute but he does already, and he will love you vehemently.

FEMALE REVENGE.

A man of a certain village, well known for his habits of intemperance and cruelty to his family, having absented himself from home one day, a number of ladies assembled at his house, and after some conversation with his wife, agreed to secret themselves, and wait his return. The unfortunate man arrived late at night; and after some altercation with his wife, commenced beating her as usual; when, sad to relate, the indignant matrons, bursting from their retreats, caught the offender and gave him a sound flagellation:—and all the people said,—AMEN.

Biographical.

HANDEL.—George Frederick Handel was born at Hall, a city of Upper Saxony, Feb. 24, 1684. His compositions, particularly his oratorios, have been repeatedly performed, to the present day with uninterrupted success and unrivalled glory. To those who have not the opportunity of being acquainted with his prodigious powers, we may say, as Arbuthnot formerly did to Pope, speaking of Handel, "Conceive the highest you can of his abilities, and they are much beyond any thing you can conceive." Avison, speaking likewise of Handel, says, "Mr. Handel is, in music, what his own Dryden was in poetry; nervous, exalted, and harmonious; but voluminous, and consequently not always correct. Their abilities are equal to every thing; their execution frequently inferior. Born with genius capable of *soaring to the boldest flights*; they have sometimes, to suit the vitiated taste of the age in which they lived, *descended to the lowest*. Yet, as both their excellencies are infinitely more numerous than their deficiencies, so both their characters will devolve to latest posterity; not as models of perfection, yet glorious examples of those amazing powers that actuate the human soul." Our narrow limits prevent us from entering into details of the incidents of his life, (at least for the present,) but we are happily precluded from the necessity in a great measure, by the publication of the ingenious Dr. Burney, which well merits perusal. Handel died, 1759, and was buried in Westminster Abbey, where, by his own order, and at his own expense, a monument is erected to his memory.

Musical Small Coal Man.—Thomas Britton, the famous musical small coal man, was born at or near Higham Ferrers, in Northamptonshire, (Eng.) about the middle of the 17th century, and went from thence to London, where he bound himself apprentice to a small coal man. He served seven years, and returned to Northamptonshire, his master giving him a sum of money not to set up: but after this money was spent, he returned again to London, and set up the trade of small coal; which he continued to the end of his life. Some time after his setting up in the coal business, he applied himself to chemistry; and, by the help of a moving elaboratory, contrived by himself, performed such things in that profession as had never been done before. But his principal object was music; in the theory of which he was very knowing; in the practice, not inconsiderable. He was so much addicted to it, that he pricked with his own hand, very neatly and accurately, and left behind him a collection of music, mostly pricked by himself, which was sold for near 100*l.* sterling. He left an excellent collection of printed books, both of chemistry and music; not to mention that he had some years before his death, sold by auction, a collection of books, most of them in the Rosicrucian faculty, of which he was a great admirer. But what distinguished him most of all, was a kind of musical meeting, held at his own little house, and kept up at his own charges, for many years. This society was frequented by gentry, even those of the best quality, with whom he conversed familiarly, and by whom he was much esteemed: for Britton was as respectable for moral endowments, as he was curious for intellectual. The singularity of his character, the course of his studies, and the collections he made, induced suspicions that he was not the man he seemed to be. Some thinking his musical assembly only a cover for seditious meetings; others, for magical purposes; and that Britton himself was an Atheist, a Presbyterian, or a Jesuit. But these were ill-grounded conjectures, he being a plain, simple, honest man, perfectly inoffensive, and greatly beloved by all who knew him. The circumstances of his death were not less remarkable than

those of his life. There was one Honeyman, a Blacksmith, who was famous for speaking as if his voice proceeded from some distant part of the house ; a ventriloquist, or speaker from his belly, as these persons are called. This man was secretly introduced by Robe, a Middlesex justice, who frequently played at Britton's concert, for the sole purpose of terrifying Britton ; and he succeeded in it entirely : for Honeyman, without moving his lips, or seeming to speak, announced, as from afar off, the death of poor Britton within a few hours : with an intimation that the only way to avert his doom, was to fall on his knees immediately, and say the Lord's prayer. The poor man did so ; but it did not avert his doom ; for, taking to his bed, he died in a few days, leaving Justice Robe to enjoy the fruits of his mirth. His death happened in Sept. 1714.

Poetry.

ATHANATOS.—*Written by H. K. White.*

Away with death, away
With all her sluggish sleeps and chilling damps,
Impervious to the day :
When nature sinks into inanity.
How can the soul desire,
Such hateful nothingness to crave,
And yield with joy the vital fire,
To moulder in the grave ?
Yet mortal life is sad,
Eternal storms molest its sullen sky,
And sorrows ever rife
Drain the sacred fountain dry.
Away with mortal life !

But hail the calm reality,
The seraph immortality !
Hail the heavenly bow'rs of peace,
Where all the storms of passion cease.
Wild life's dismaying struggle o'er,
The wearied spirit weeps no more ;
But wears th' eternal smile of joy,
Tasting bliss without alloy.

Welcome, welcome, happy bow'rs,
Where no passing tempest low'rs.
But the azure heavens display
The everlasting smile of day.
Where the Choral seraph choir,
Strike to praise th' harmonious Lyre,
And the spirit sinks to ease,
Lull'd by distant symphonies.

Oh ! to think of meeting there
The friends whose graves received our tear,
The daughter lov'd, the wife ador'd,
To our widow'd arms restor'd,
And all the joys which death could sever,
Given again to us for ever.

Who would cling to wretched life,
And hug the poison'd thorn of strife ?
Who would not long from earth to fly,
A sluggish senseless lump to lie,
When the glorious prospect lies,
Full before his ravish'd eyes.

REQUIEM.

From the Romance of the Three Spaniards, by G. Walker, London.

SOLO—*by a Nun, accompanied by a mournful symphony.*

Vain are our cares, vain are our fears,
Or hoping of to-morrow ;
Man, through the transient term of years,
Is still the child of sorrow.
The wav'ring breath of human life,
As burns awhile the taper,
So shines 'midst want, and pain and strife,
Then vanishes in vapour.
Say, what is man ! that he should be
By heaven's most High regarded ?
Or, how from vice and sin set free,
With future life rewarded ?

RESPONSE.—*SOLO, by a monk.*

He, who for human nature died,
In mercy will forgive ;
And those who in his pow'r confide,
Shall in his glory live.

CHORUS.

Then raise the lofty organ's note,
Peal on peal, resounding high ;
Strains that up to heaven may float,
And wave the concord of the sky :
Then louder, louder, louder sing,
Hosanna to our God and King.

SOLO.

Ye gates cerulean backwards fly,
 Ye everlasting doors give way;
 She comes, a daughter of the sky,
 And strains celestial round her play.

CHANT TO THE VIRGIN.

Receive, O virgin, mother of mankind,
 This sainted daughter to thy holy rest,
 To thee her spotless spirit is consign'd,
 To thee she comes a meek and peaceful guest.

On earth awhile she bloom'd a fragrant flow'r,
 No roughen'd thought disturb'd her tranquil
 mind :

But soon elaps'd of life her fading hour,
 She fled, and left mortality behind.

Ye sister angels, bending down to hear
 The song of glory, which we feebly raise;
 Benignant smile, as with a list'ning ear,
 Ye catch the tribute of our partial praise.

TRIO.

No more will we on earth repine,
 A sister mild, a friend sincere ;

In worlds of glory shall she shine,
 Where crimes ne'er move the secret tear.

Angelic spirits, glad prepare
 Robes of white and spotless shade,
 On untextur'd pinions bear
 The spirit of this happy maid.

RECITATIVE.

To paradisial bow'rs for ever green,
 Where palm trees blooming cool the fervid
 ray ;

And blazing glory, through the sacred scene,
 Sheds splendid grandeur in eternal day.
 There saints and seraphs, near the living streams
 Of flowing fountains, ever mild and pure ;
 In smiling visions, or in grateful themes,
 Praise Him, who was, and ever shall endure.

GRAND CHORUS.

Loud, loud hallelujahs, ascending on high,
 Archangels and seraphs, enraptur'd, reply
 In chorus, still rising, that never knows end,
 Loud, loud hallelujahs for ever ascend.

Anecdotes.

THE ODD FAMILY.

In the reign of King William the third, there resided at Ipswich a family, which from the number of peculiarities belonging to it, was distinguished by the name of the *odd family*. Every event remarkably good or bad happened to this family on an odd day of the month, and every member had something odd in his or her person, manner or behaviour—the very letters in their christian names always happened to be an odd number. The husband's name was Peter, and his wife's Rabah ; they had seven children, all boys, viz. Solomon, Roger, James, Matthew, Jonas, David, and Ezekiel. The husband had but one leg, his wife but one arm, Solomon was born blind of the left eye, and Roger lost his sight by accident. James had his left ear bit off by a boy in a quarrel, and Matthew was born with only three fingers on his right hand. Jonas had a stump foot, and David was hump-backed. All these, except David were remarkably short, while Ezekiel was six feet one inch high at the age of 19. The stump-footed Jonas, and the hump-backed David got wives of fortune, but no girls in the borough would listen to the addresses of their brothers. The husband's hair was as black as jet, and the wife's remarkably white, yet the children's hair was red. The husband was killed by accidentally falling into a deep pit in the year 1701 ; and his wife, refusing all kind of sustenance, died five days after him. In the year 1703, Ezekiel enlisted as a grenadier, and although he was afterwards wounded in 23 places, he recovered. Roger, James, Matthew, Jonas and David, it appears by the church register, died in different places, and were buried on the same day, in the year 1713 ; and Solomon and Ezekiel were drowned together, in crossing the Thames, in the year 1723.

FOR EVER—AND A DAY AFTER.

A Jew once lent a considerable sum of money to the late Mr. Pitt ; who found it out of his power to refund at the time appointed. The Jew called several times, but was as often put off. He at last requested Mr. Pitt to name any day, however distant, when he would pay it, that it might save trouble to both. Mr. P. named the day of

judgment. "Ah! my dear sir," he replied, "that will be too busy a day for you and me to transact business upon." "Right, Moses," says Mr. P. "therefore suppose we postpone it till the day after."

LYING.

In chancery, where the parties were defending the boundaries by a plot of land, one of the counsel said, "*we lie on this side, my lord;*" the defendant replied, "*and we lie on this side, my lord.*" The lord chancellor coolly observed, "If you lie on both sides, whom would you have me to believe."

HAYDN AND MOZART.

The opera of Don Juan, by Mozart, had no great success at Vienna at first. A short time after the first representation, it was talked of in a large party, at which most of the connoisseurs of the capital, and, among others, Haydn, were present. Mozart was not there. Every body agreed that it was a very meritorious performance, brilliant in imagination, and rich in genius; but every one had also some fault to find with it. All had spoken, except the modest Haydn. His opinion was asked. "I am not," said he, with his accustomed caution, "a proper person to judge of the dispute; all that I know, is, that Mozart is the greatest composer now existing." The subject was then changed.

Mozart, on his part, had also a great regard for Haydn. He has dedicated to him a set of Quartetts, which might be classed with the best productions of the kind. A professor of Vienna, who was not without merit, though far inferior to Haydn, took a malicious pleasure in searching the compositions of the latter, for all the little inaccuracies which might have crept into them. He often came to show Mozart symphonies, or Quartetts, of Haydn's, which he had put into score, and in which he had, by this means, discovered some inadvertencies of style. Mozart always endeavoured to change the subject of conversation; at last, unable any longer to restrain himself, "Sir," said he, to him, sharply, "if you and I were both melted down together, we should not furnish materials for one Haydn."

A painter, who was desirous of flattering Cimaroza, said to him once, that he considered him superior to Mozart. "I, sir," replied he, smartly, "what would you say to a person who should assure you that you were superior to Raphael?"

BOMBET.

THE UNCONSCIOUS CLERK.

Some time ago, the clerk of one of the chapels at Birmingham, previous to the commencement of the service, dirtied his hands with putting some coals on the fire, and unconsciously rubbing his face, besmeared it so as to resemble a son of Vulcan. He turned into the reading desk, where he naturally attracted much attention, which was considerably increased when he gave out the first line of the hymn. "Behold the brightness of my face." The congregation could no longer preserve their gravity, and an involuntary laugh burst from every corner of the chapel.

SUN AND MOON.

A lady observing in company, how glorious and useful a body the sun was,—“Why yes, madam,” said an Irish gentleman present, “the sun is a very fine body, to be sure; but, in my opinion, the moon is much more useful; for the moon affords us light in the night-time, when we really want it; whereas we have the sun with us in the day-time, when we have no occasion for it.”

It is said that a few years ago, an advertisement appeared in an Irish paper, to raise subscriptions for *lighting the moon all the year round!!!*

CAST IRON WINDOW SASHES.

A gentleman once advertised in an Irish paper, *cast iron window sashes*; after enumerating their peculiar advantages, he sums up all by stating, that they would last *for ever*, and afterwards *sell for old iron*.

EGGS GOOD FOR THE VOICE.

The father of William Gosling, the antiquary, and author of “Walks in and about Canterbury,” was one of the favourites of King Charles II. and remarkable for a fine voice; in allusion to which, the merry monarch once said, “Talk of your nightingales! I have a gosling who excels them all.” His majesty presented him with a silver egg, filled with guineas, saying, “*I have heard that eggs are good for the voice.*”